

## A LESSON IN CHINESE.

## A Vade Mecum to Elucidate Eastern War Dispatches.

Newspaper readers who attentively follow the course of events in eastern Asia are doubtless oftentimes puzzled over the queer names of Chinese and Korean towns and cities, and wonder over their meaning. Although not in complete mastery of the language of the Celestials, we are able to give the patrons of *The Hawkeye* the meaning of some of the sounds and syllables which occur most frequently in Chinese names. Thus *hei* means black; *hia*, the lower; *huang*, yellow; *nan*, southern; *pai*, white; *pei*, northern; *po*, white; *shang*, the upper; *si*, western; *siad*, small; *ta*, large, great; *tung*, eastern. The endings have a qualifying meaning, and here is a list of them: *Alin* means mountain; *chof*, city; *chen*, city; *chuang*, village; *gol*, stream; *hada*, mountain; *hai*, lake; *ho*, river; *hoto*, city; *hotum*, city; *hu*, lake; *khi*, stream; *khinno*, bridge; *khon*, mouth of a river; *gliang*, river; *kon*, stream; *kuenn*, fort or camp; *ling*, pass, men, gate; *muren*, river; *nor*, lake or swamp; *omo*, lake; *po*, lake or swamp; *phu*, village; *sha*, sandbank; *shan*, island or mountain; *shui*, stream; *so*, fort or camp; *sfu*, village; *tas*, island; *tchang*, village; *tschen*, city; *tehu*, river; *tehuan*, river; *than*, rapids; *thun*, village; *tien*, lake or swamp; *tien*, village; *tse*, lake in swamp; *tsi*, village; *ulua*, river; *ussu*, stream; *wei*, fort or camp; *ying*, fort or camp.

This small list, which contains not less than eleven different words all meaning stream or river, gives an idea of the wealth of words of the Chinese language. The difficulties of learning the language of these Orientals for foreigners are enormous, and it is as equally difficult to learn to write as to speak it. The Chinese use about 60,000 different signs or characters in their writing and often a combination of thirty or forty of these is necessary to express the meaning of a single idea. The Japanese however, progressive in everything, are on the way to emancipating themselves from the bane of such a language; they are making efforts to introduce the Latin characters in general use, substituting them for the 60,000 characters which they have taken from the Chinese and kept in use with slight alterations. The Romanic characters are taught in the better schools and already one or more newspapers in the Japanese language appear printed in Latin letters.

A peculiar squabble about words has arisen from China's declaration of war against Japan, dated Aug. 1. In it the Japanese are termed as "We" or "Wa," which means "servants" or "vassals." The word had been used for long centuries as the name of the Japanese but lat-

terly it has received a contemptuous meaning, and as the Japanese have for quite a while past claimed the name of "Ji-Kwo" or "Ji-pen," the people of the "Land of the Rising Sun," they looked upon the appellation given them by the Chinese as an intentional and deadly insult. Japan is not the only country, however, which complains about Chinese want of courtesy. Other foreign persons have had reason to protest against the habit of the Chinese government to insert, in the confident belief, that the foreigners would not comprehend the meaning, terms in the treaties, made with them which were anything but flattering. Foreign ambassadors, therefore, became more careful and employed experienced interpreters to carefully search all documents composed in the Chinese language for any approbrious terms. When the cunning Chinese noticed this, they hastened to reconcile the foreigners, by applying to them in their documents the most flattering terms of endearment. And hence England is today by the Chinese called "Ying-Two," the flourishing; France, "Fa-Kwo," the land where the laws live; Italy, "T-Kwo," the land of justice; Germany, "Te-Kwo," the one rich in virtues, and the United States, "Mei Kwo," the beautiful.—Burlington Hawkeye.

## DREAMS ARE DRAMATIC.

## How the Imagination Plays During the Hours of Sleep.

A curious example of the dramatic and mythopoetic quality in dreams, and of the power of compressing time, was related to me by a lady. She, in her dream, was sitting in her room looking out on a beautiful, clear autumn twilight. She heard a knock, heralding visitors, and, going down stairs, found two strangers in her parlor. One she recognized—a relative who had died in her childhood. He was a little, old gentleman in a brown dress of the early and lo! the visitors vanished. The servant went out and there were the visitors again. They had opened the coffer and displayed two sets of old yellow documents. One was a list of securities, one a list of names. The lady in the

mantilla explained, while the old man nodded assent, that he and she had been betrothed, and that she had died before their marriage. The old gentleman had gone abroad at the Peace of Amiens, had been caught and detained on the outbreak of the war, and this had led to some accident in his affairs by which the coffer and its contents had part of the century. With him was a handsome lady in a Spanish mantilla. They had on the table before them a small, ancient, iron bound chest. At this moment (still in a dream) a servant entered with tea, or some refreshment, been neglected and the securities were still lying unclaimed.

"They are," said the lady of the mantilla, "now in the keeping of Messrs. —." A knock at the door. Enter the maid with tea in flesh and blood; disappearance of the dream. The solicitor's name was never communicated.

Now the dream mind clearly started from the maid's first tap at the door. This was the tap announcing the arrival of the visitors in the dream. All the rest of the scenes were a myth, invented by the dream mind to account for the first half-heard tap. The dream mind created the person of the old, forgotten relative and invented, without any assistance from conscious memory, the lady of the mantilla, and her love story and her death. The box, the securities, all the dresses, the properties were improvised by the dream mind and placed on the stage of vision.

All this was done, all this drama performed, merely as a myth, accounting for the first tap, and everything was invented, stayed and acted in the moment between the first tap at the door and the second.—London News.

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